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VOL. XII

NEW YORK, OCTOBER 28, 1918

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DR. FLEXNER'S CRITICS

(Continued from pages 10, 18)

In The New York Times of February 5, 1917, Mr. W. V. McDuffee, of the Central High School, Springfield, Mass., then President of the Massachusetts State Teachers Association, called attention to Dr. Flexner's misuse of statistics in connection with reports of the results of The College Entrance Examination Board examinations. In The Springfield Republican of February 15, 1917, editorial reference was made to Mr. McDuffee's paper. One quotation will indicate the tenor of this editorial:

We need not overrate examinations, which are but an imperfect record or measure of results, but since the issue has been raised it is well to have it made clear that they tell in favor of Latin instead of in favor of "the modern school". It is not the only point at which the soundness of Dr. Flexner's theories is open to serious doubt.

In The New York Times for January 22, 1917, were given the views of Dr. John H. Finley, Commissioner of Education for the State of New York, and others, concerning Dr. Flexner's proposals. On one point I sharply disagree with Dr. Finley, if he was correctly quoted as saying that it

would have been wiser if the Rockefeller General Education Board had furnished to the State funds for the 'modernization' of the Schools, rather than undertaking the task itself . . . the State had a machinery for making the experiment that the Foundation could not have, at the Teachers College or elsewhere.

As I wrote above, page 10, it is far better to have the 'experiment' tried outside the existing Public School System: the sponsors of the 'experiment' will be required to *prove* its success.

Dr. Flexner found in Philadelphia an ardent champion in Mr. William D. Lewis, Principal of the William Penn High School for Girls. Mr. Lewis voiced his support in The Evening Bulletin, of Philadelphia (I have not seen these articles). Mr. Lewis had previously expressed his hostility to the Classics in an article in The Saturday Evening Post. In April, 1916, during Schoolmen's Week at the University of Pennsylvania, Mr. Lewis and Professor West engaged in a debate on The Place of the Classics in the Modern High School. The debate is reported on pages 241-263 of the pamphlet called Schoolmen's Week, published by the University of Pennsylvania as part of The University Bulletins (Sixteenth Series: No. 6, Part 4: August, 1916): Mr. Lewis's remarks were, however, extremely brief. Dr. Arthur W. Howes, of the Central High School, Philadelphia, in two articles in The Evening

Bulletin of Philadelphia, February 27 and 28, 1917, made a vigorous reply. So too did Dr. Lewis R. Harley, Professor of History in the Central High School. Dr. Harley reprinted these articles and circulated them in a pamphlet of 36 pages, entitled Table D'Hôte *versus* À la Carte in Public Education.

Professor H. C. Nutting, of the University of California, has been most energetic in defense of the Classics, in several vigorous assaults upon Dr. Flexner's proposals. To the pamphlet, A Modern School, he replied in The Curriculum of the Secondary School, School and Society 4.42-49, July 8, 1916. In Two Phases of Mental Discipline, School and Society 6.261-263, September 1, 1917, he replied to Dr. Flexner's paper, Education as Mental Discipline (see THE CLASSICAL WEEKLY 12.17). In Latin and the A.B. Degree, School and Society 7.121-126, February 2, 1918, he answered Ex-President Eliot's paper of the same title (see THE CLASSICAL WEEKLY 12.17). Other papers by Professor Nutting, whose titles only there is space to give, are Classics and the Reformer, Educational Review 54.293-306, November, 1917; The Peril of "Bookish" Education, Journal of Education 86.31-32, July 12, 1917; Experimental Tests of Educational Values, Education, February, 1918.

In the Journal of Education 87.152, 158-159, under the title Mr. Dickens' "Modern School", Professor Nutting published an ingenious and interesting attack on Dr. Flexner's school; by citations from Dickens's Hard Times, and in one instance by setting a quotation from Dr. Eliot directly beside an utterance of Mr. Gradgrind, he shows that Dickens, in Hard Times, had made Mr. Gradgrind anticipate Ex-President Eliot and Dr. Flexner. The whole paper is delightful reading. One paragraph I take space to quote:

Mr. Dickens' modern school is, of course, a caricature. But, by its very nature, a caricature reflects some peculiarity or over-emphasis that exists in actual reality. The aspect of the modern school that lays it open to caricature is the emphasis placed upon the world of fact as against the world of ideas and ideals. To build up a well-rounded curriculum for any school designed for general training, it is desirable that several persons of different tastes should collaborate; for it seldom happens that in a single individual are found equal love and appreciation of values in the various fields of human endeavor. In regard to the experimental modern school of the present day, it is unfortunate that the shaping of the curriculum has fallen so largely to a single sponsor who frankly confesses the inequality of his interests and acquaintance. Of his study of Milton's "Lycidas" he says that the result was that he then and there "vowed life-long hostility" to it, and he cites this poem as a typical "obsolete and uncongenial"

classic. Further, he adds: "Of the part to be played by art and music I am not qualified to speak".

An interesting paper by a non-classicist is that by Mr. Isaac Thomas, Head of the Department of Mathematics in the Hopkins Grammar School, New Haven. It is entitled Dr. Flexner's "A Modern School", and appeared in *School and Society* 6.605-608, November 24, 1917 (it was this paper that stirred Mr. Blumberg to speech: see *THE CLASSICAL WEEKLY* 12.17). Mr. Thomas says that even a cursory reading of Dr. Flexner's paper shows the author's obsession, "his demon of torment being 'traditional' education in general and the classics in particular". Mr. Thomas points out, as others have, glaring inconsistencies in Dr. Flexner's paper, and emphasizes Dr. Flexner's inability to reason. He then maintains that the Modern School is unscientific, in that, so far as Latin, Greek, and Mathematics are concerned, Dr. Flexner will allow no tests: he has prejudged the case and closed his mind against them. As a result of this unscientific attitude, the Modern School is to allow its pupils no freedom of choice with respect to their studies, and its studies will lead nowhere (607):

As it shuts its pupils off from unhindered choice at the beginning of their course, so in the path provided for them, the way has not only been hedged within very narrow limits, but has neither clear direction nor free exit. To me it resembles nothing so much as the nets we used to see in the Sound, set for menhaden, cunningly arranged for wind and tide but leading to the "pocket" from which there was no escape. Apparently "A Modern School" has given no thought, no care, to the question whether its pupils might not sometime find themselves caught in the net of inadequate preparation for future advance, if not in a cul de sac of unavailing and hopeless struggle.

Mr. Thomas maintains further that in the Modern School the spirit of manliness and bravery is conspicuously absent. A school should train (607) in the three preeminently manly qualities, endurance, courage and patience. Many times and always in vain, I have read through A Modern School for some word or hint that it regards such training as part of its business. Work upon any subject as a means of gaining patience and courage for further work upon it, seems to have been wholly left out of the scheme, and training a pupil to self-dependence, to have been entirely forgotten. No future, needing any or all the three qualities I have mentioned, has been planned for in this school, but the needs or fancied needs of the pupil and what he might be interested in are to be the chief arbiters in determining what he is to do and how. So far as possible work—except as the pupil likes it—is to be eliminated.

Finally, Mr. Thomas points out that from first to last in the Modern School the appeal is to the selfish interest of the pupil. "Himself is to be the center of all his thought; his material advancement, the object of all his care" (608).

In *The Classical Journal* 13.193-199, December, 1917, Mr. Clyde Murley, of the Southern Methodist University, Dallas, Texas, attacked Dr. Flexner in a paper entitled *Content Studies and Content Teaching*.

(To be concluded)

C. K.

SOME FOLK-LORE OF ANCIENT PHYSIOLOGY AND PSYCHOLOGY

(Continued from page 21)

With increasing knowledge of anatomy it was recognized that the heart and the liver did not possess all the functions and attributes ascribed to them. Thereafter the general tendency was to place the baser qualities below the diaphragm, in the abdominal cavity, to put the next higher in the thoracic cavity, and to assign to the head the highest elements of man's nature, the intellectual. One will recall in this connection Plato's three-fold division (see above, page 21).

We shall now pass to a consideration of the notions attaching to the abdominal cavity. The writer would not, however, imply that all the ideas hereafter mentioned originated after this step forward in anatomy.

As one's mental condition is directly influenced by his digestion, it is not strange that the word *stomachus* came to indicate good humor and contentment as well as irritation, vexation, and anger, and that *stomachosus* meant 'wrathful', and *stomachari* 'to be angry'²⁷.

Martial (12 Praef.) rails at certain persons adversus quos difficile cottidie habere bonum stomachum. Cicero, *Ad Att.* 6.3.7, speaks of arousing laughter instead of stomach, i. e. ire; risum magis quam stomachum movere. The word *stomachus* can be used as a synonym of *iracundia*; compare homo . . . exarsit iracundia ac stomacho (Cicero, *Verr.* 2.2.20).

While it is true that our mental state is affected by our digestion, it is just as true that anger impairs digestion, and causes the muscles of the stomach to go on strike, often bringing on an attack of indigestion. Possibly the ancients occasionally interchanged this relation of cause and effect, and accused the stomach of conditions for which it was not responsible.

This organ must have been regarded as one of the seats of merriment, since Cicero, *Ad Fam.* 2.16.7, has the phrase, in stomacho ridere. Apuleius, *Met.* 3.10, mentions an instance of people laughing till their stomachs ached: Hi gaudii nimietate gratulari, illi dolorem ventris manuum compressionem sedare²⁸.

The stomach was capably aided by the bile in upsetting mental equanimity. According to Pliny, *N. H.* 11.192, the bile est . . . nihil aliud quam purgamentum pessimum sanguinis et ideo amarum est²⁹. He states also that some few men who are without bile have robust health and live longer³⁰. It is not to be wondered at that the bile came to be regarded as the seat of ill-nature and melancholia and the cause of moodiness.

'In the black bile lies the cause of madness in man, and of death if it is entirely expelled. Hence the word

²⁷Compare The queen uttered some choler and stomach against them, Throckmorton in Tytler, *History of Scotland* (1864), 3.134.

²⁸Compare Pero puedo jurar que jamás me vió después de una ausencia más ó menos larga sin que su abdomen dejase de experimentar violentas sacudidas de risa. . . (Valdés, *La Alegría del Capitán Ribot*, initio).

²⁹The Latin *faex*, 'dregs', supplies the root for a number of words for liver: Italian *fegato*, Venetian *figdo*, Spanish *higado*, Portuguese *fígado*.

³⁰According to modern notions, the man who is without bile, metaphorically speaking, is a coward. Compare Er hat keine Bile; il ne se fait pas de bile.

bile as applied to the character is a reproach. So great is the poison in the gall when it spreads to the mind. In addition when it wanders over the entire body it takes the color from the eyes too. When it is ejected on bronze vessels, they become black on contact with it, so that no one ought to wonder that bile is the poison of serpents²¹.

The Latin *atra bilis* is, of course, a translation of the Greek *μελαγχολία*. Black bile is an entirely imaginary fluid. It was supposed to be thick, black and acrid, and was believed to be secreted by the renal or atrabiliary glands, or by the spleen.

An organ of a character far different from that of the stomach and the bile is the spleen. With a rather dubious air Pliny, N. H. 11.205, informs us that there are persons who believe that with the removal of the spleen man loses the power of laughter, and that unrestrained laughter is due to an enlarged spleen. Persius, 1.12, provides further evidence that this organ was regarded as the seat of laughter: *sed sum petulanti splene cacinno*. With this compare Shakespeare, *L. L. L.* 3.1.66 *Thy silly thought enforces my spleen*²².

At times the organs of the abdominal cavity are referred to collectively as *exta*, *viscera*, or even *ilia*. Occasionally qualities are ascribed to them generically when the writer has some special organ in mind. I shall cite but one instance (Vergil, *Ecl.* 7.25-26):

Pastores, hederæ crescentem ornate poetam,
Arcades, invidia rumpantur ut *ilia* Codro²³.

When classical writers used the words *exta* and *viscera* in connection with divination, they were thinking primarily of the liver or of the heart. Many of the ideas connected with these two organs were very probably ascribed in earlier times to the intestines. This is indicated by the etymology of the word *haruspex*, which Walde explains as 'Darmschauer', 'bowel-searcher'.

A seat of mirth may have been located in this part of the body; Apuleius, *Met.* 10.16, speaks of a person's laughing 'until his intestines hurt'.

The grammarian Didymus, who is said to have written as many as 3,500 books, was dubbed *χαλκντρεπος*, which has been well translated 'Copper-guts', because of his capacity for work. The nickname seems to indicate that powers of endurance and vigor were associated with the entrails²⁴. Compare "thou thing of no bowels, thou!" (*Troilus and Cressida* 2.1)²⁵.

²¹Pliny, N. H. 11.193. Compare Plautus, *Capt.* 595-596. *Viden tu illi maculari corpus totum maculis luridis? Atra bilis agitat hominem.*

²²Compare also, T. N. 3.2.70-71 *If you desire the spleen, and will laugh yourselves into stitches, follow me.*

²³Compare Tausend Gefühle bestürmen mein Inneres, Zorn, Liebe, Freude, Schmerz (Hugo Müller, *Im Wartesalon erster Klasse*, 631-632).

²⁴This suggests the vulgar English, 'He has the guts'.

²⁵Among other peoples there are many notions connected with the intestines. In Spanish, *hacer de tripas corazón*, 'to make heart from intestines', means 'to hide one's dissatisfaction or disappointment', 'to pluck up heart'. Compare Schiller, *Wilhelm Tell* 365-367.

Habt Ihr denn gar kein Eingeweid; dass Ihr
Den Greis, der kaum selber schleppen kann,
Zum harten Frondienst treibt?

A typical Biblical instance occurs in Gen. 43.30. And Joseph made haste; for his bowels did yearn unto his brother.

Figurative uses are still current: he had every claim upon the

The use of the word *renes* as a seat of the emotions and affections was well established in ecclesiastical Latin: *exultabant renes mei* (*Proverbs* 23.16); *ure renes meos et cor meum* (*Psalms* 26.2); *quia ego sum scrutans renes et corda* (*Revelations* 2.23); *possedisti renes meos* (*Psalms* 139.13).

Even the diaphragm separating the upper and the lower cavity of the trunk has special powers popularly ascribed to it. The Greek word for mind, *φρόνησις*, or, more generally, *φρόνησις* (compare phrenology), means, in an anatomical sense, 'midriff'²⁶. The Romans translated this word by *praecordia*, and in poetry at least transferred some of the Greek ideas connected with it. Hence Ovid, *Met.* 11.149, uses *praecordia mentis* for 'mind', and Propertius 2.4.21 employs *mutare praecordia* in the same way. Occasionally *praecordia* indicates the seat of the feelings and passions; compare e. g. *Aen.* 2.367 *Quondam etiam victis redit in praecordia virtus*.

The Latin used a borrowed form *phreneticus* in the sense of 'mad', 'delirious', 'frantic'²⁷.

It is in the midriff that Pliny, N. H. 11.198, prefers to locate gaiety and laughter:

'In this part above all is the seat of gaiety, a fact which is best proved by tickling the armpits, to which it extends²⁸. In no other part of the body is the skin more delicate, and it is for this reason that one experiences pleasure in scratching the flesh there. Hence in battles and gladiatorial combats men with the midriff pierced die in the act of laughing'.

In the same passage Pliny says:

'Surely to this organ quick ready wit is to be attributed; and hence it is not fleshy, but composed of fine sinews and membranes'.

With this statement one can contrast *pinguis Minerva*, an expression which attributes stupidity to fatness.

Of the organs in the thoracic cavity, the heart and the lungs are the only ones to which I have found any qualities erroneously attributed. The notions connected with the heart have already been discussed. It may be noted, however, that the word *pectus* is sometimes used by synecdoche for *cor*. An excellent illustration occurs in Vergil, *Aen.* 1.567-568:

Non obtusa adeo gestamus pectora Poeni
nec tam aversus equos Tyria Sol iungit ab urbe²⁹.

The lungs are naturally regarded as a seat of pride. Persius 3.27-29 exclaims:

Hoc satis? An deceat pulmonem rumpere ventis³⁰
stemma quod Tusco ramo millesime ducis,
censoremve tuum vel quod trabeate salutas?

bowels of your compassion, Stevenson, *The Merry Men*; and how Sir Thomas and Mr. John had Christian bowels, and did not push him to extremities. Carlyle, *Essay on Burns*, 2; Thackeray, after revealing to Mr. Brookfield his love for Mrs. Brookfield, exclaimed: "Well, I have opened my bowels to you", *The Outlook*, February 14, 1914, page 342.

²⁶See Seymour, *Life in the Homeric Age*, 487-488.

²⁷Compare Spanish *frénético*, 'mad', 'frantic', 'furious', 'insane'; French *frénétique*, 'distracted', 'frantic', 'raving'.

²⁸In English we speak of laughing till our sides ache. Compare Milton, *L. Allegro* 32. And Laughter holding both his sides.

²⁹Compare also *Aen.* 1.502 *Latona tacitum pertemptant gaudia pectus*.

³⁰'airs'.

In 5.91-92, he writes:

Disce, sed ira cadat naso rugosaque sanna,
dum veteres avias tibi de pulmone revello.

As was the case with the organs of the trunk, a large number of strange ideas arose with regard to the head. The ancients were slow to recognize that the head is the seat of our intellectual faculties.

A superficial deduction as to the center of a bodily function occurs in Pliny, N. H. 11.135. Because the head nods in sleep, he concludes that sleep proceeds from the brain. He explains that those creatures which have no brain never sleep.

One would naturally suppose that the word *cerebrosus* would mean 'brainy', yet it means 'angry', in the following quotation: donec cerebrosus prosilit unus ac mulae nautaeque caput lumbosque saligno fuste dolat (Horace, Sermon. 1.5.21-23)⁴¹. This use is probably a reflection of Greek ideas. In Il. 1.103-104, the mind is dark with passion, which is conceived of as an enveloping cloud.

Pliny, N. H. 11.145, after noting how the eye more than any other organ affords an index to the many moods of the mind, concludes: Profecto in oculis animus habitat. His words are, however, not to be taken seriously, since the next paragraph informs us that it is with the mind that we see, and that it is the function of the eye to receive and transmit impressions.

As might be expected, feelings of pride are located in the highest part of man. After stating that the eyebrows serve in some measure to indicate our feelings, as when we assent or dissent, Pliny continues, N. H. 11.138:

'Pride has its beginnings elsewhere, but it is here <i. e. in the eyebrows> that it has its seat. It originates in the heart, but it mounts to the eyebrows and there abides. No place higher, and at the same time more inaccessible, could it find in which to be alone'.

The word *frons* is sometimes used in the sense of modesty or restraint, a proof that the brow was regarded as one of the seats of these characteristics. Persius 5.102-104 provides a good illustration. Compare Juvenal 13.242: quando recepit eiectum simul attrita de fronte ruborem? In English the word 'affront' and the figurative uses of 'face', 'front', and 'forehead' indicate the opposite of restraint or modesty, while 'frontless' and 'effrontery' reflect Latin usage.

The ear, too, has its associations. In it was placed the seat of memory: Est in aure ima memoriae locus quem tangentes antestamur (Pliny, N. H. 11.251). Servius, likewise, in a comment on Vergil, Eclogues 6.3, notes that the ear was consecrated to memory. There have come down to us cameos representing a hand touching the ear. At the top of them are the significant inscriptions, MEMENT (*sic*) or MNEMONETE⁴².

Numerous allusions to this belief are found in Latin literature. I shall quote but two: Cynthus aurem

vellit et admonuit (Vergil, Ecl. 6.3-4); Mors aurem vellens, "Vivite", ait, "venio" (Copa 38)⁴³.

As indicated by the quotation from Pliny, the Romans touched the ear when they served a subpoena. Response to the summons was made by 'offering the ear'; compare ego vero oppono auriculam, Horace, Sermon. 1.9.76. The person subpoenaed allowed his ear to be touched as a sign that he would remember.

It was also believed that behind the right ear was the seat of Nemesis. This place the Romans touched when asking forgiveness of the gods⁴⁴.

English poetry has been affected by Latin usage. Thus Herrick writes, in Dissuasions from Idleness:

Cynthus pluck ye by the ear
That ye may good doctrine hear⁴⁵.

An interesting analogy is found in German, which speaks of writing a thing behind the ear, sich etwas hinter die Ohren schreiben. Only recently I saw in a New York German newspaper in *die Ohren* used in connection with *schreiben*⁴⁶.

The origin of the Roman idea admits of a ready explanation. In antiquity, when books were comparatively scarce, the ear rather than the eye was the natural avenue of information. In addition, a person who does not listen attentively does not remember well (compare 'in one ear and out the other').

One is rather surprised to find that the tingling of the ears indicated to a Roman that some one was talking about him: Quin et absentis tinnitu aurium praesentire sermones de sese receptum est (Pliny, N. H. 28.24). Not less surprising is the tingling of a Greek's ears on recalling some one else: see Aristaenetus, Epp. 2.13.

The nose was a familiar seat of anger: Disce, sed ira cadat naso (Persius 5.91). See also Theocritus 1.18.

One of the strangest customs of antiquity was that of saluting a person who sneezed. At the banquet of Trimalchio Eumolpus sneezed three times, without stopping, so that he shook the couch; thereupon Eumolpus turned and bade the guests say *Salve* to Giton (Petronius 98).

'Why do we say *Salus* when people sneeze⁴⁷, an observance which Tiberius, the grouchiest of mortals, as is generally admitted, used to exact when in his chariot, and why do some persons think it more auspicious to say *Salus*, using the name as well?'

An answer to Pliny's question can be found in Aristotle, Problemata 33.7. He makes two explanations, according to the first of which the Greeks considered the sneeze to be a god, because it occurs in the head, which is the seat of reason, and hence the most divine part of

⁴¹For other instances, see Otto, Die Sprichwörter und Sprichwörtlichen Redensarten der Römer, s. v. *auris*. See also Sittl, Die Gebärden der Griechen und Römer, 146.

⁴²Pliny, N. H. 11.251; Alexander ab Alexandro 4.26.

⁴³See also Milton, Lycidas 77.

⁴⁴Compare Italian Tirar gli orecchi ad uno, 'to admonish a person'.

⁴⁵Pliny, N. H. 28.23. It seems clear that in this connection *salutare* means 'to say *salus*'. Cicero, Cat. 2.12, says of Catiline, quis eum senator appellavit, quis salutavit? This means that no senator addressed him by name, or said *salus* (perhaps *Salve*) to him.

⁴⁶Compare *furiata mente*, Aen. 2.588.

⁴⁷See Le Blant, Mélanges d'Archéologie, 3.36, Plate 1.6, 7.

the body. Therefore the Greeks, when they sneezed, said Ζεῦ, σῴσσοι⁴⁸. Compare the French, Dieu vous bénisse⁴⁹.

The second suggestion is that affections in general come from sickness, but that sneezing does not. In fact Hippocrates, Prog. 14, tells us that as a rule sneezing is a salutary symptom. We know that sternutatories were recommended by physicians, and that, when sternutation was induced, it was regarded as a sign of convalescence.

Both explanations fit Greek and Latin alike. The first is theological, when sneezing is a good omen for a project or undertaking. The second is physiological, and the idea is that sneezing is indicative of health⁵⁰.

In the cheeks is placed the seat of modesty⁵¹. The reason is patent; Pliny, N. H. 11.157, says, Pudoris haec sedes; ibi maxime ostenditur rubor. Some such idea seems to have been prevalent in Shakespeare's day, as is indicated by a passage from Othello 4.2.74-76:

I should make very forges of my⁵² cheeks,
That would to cinders burn up modesty,
Did I but speak thy deeds.

UNIVERSITY OF TEXAS. EUGENE S. MCCARTNEY.
(To be concluded)

CORRESPONDENCE

I

I have read with much satisfaction the advice of C. K. (THE CLASSICAL WEEKLY 10.81-82, 89-90, 97-98) to read Latin aloud, which I can support from my own experience. But I venture to offer a word of caution. I hope C. K. will reconsider¹ his remark (10.97), that in reading verse, the ictus must be treated as stress; "We can read verse", he adds, "Latin or English, in no other way". There is probably some printer's error here, for it is obvious to every one that English verse is not read in this way, i. e. by putting stress on the second syllable of each pair in blank verse; if the words in the verse have a different accentuation from their ordinary one, that offends every ear, and justly, and to read verse in that way makes a monotonous jog trot—"the butter-woman's jog to market", as Shakespeare calls just this habit.

It is the same in Latin. The words in Vergil must be accented exactly as they are in Livy or Cicero; and the rhythm of the verse depends on the length or shortness of the vowels, the heaviness or lightness of the syllables, and the subtle interplay of accent with the feet which I now proceed to exemplify.

⁴⁸For some historic sneezes, see Od. 17.541; Xenophon, Anab. 3.2.9.

⁴⁹Compare also German Gesundheit; Italian Salute, also Felicità, Figli maschi; French Bonne Sante; Scotch and Irish, God bless you.

⁵⁰On the subject of sneezing see Tylor, Primitive Culture, 1.97 ff.; Brand, Popular Antiquities (1813), 2.456-462; A. S. Pease, The Omen of Sneezing, in Classical Philology 6.429-443. A readily accessible discussion of the subject can be found in W. C. Hazlitt, Dictionary of Fables and Folk-Lore.

⁵¹In English the word 'cheek' may be used figuratively for 'forwardness', 'impudence', and 'effrontery'.

⁵²Perhaps 'thy' should be read.
¹I have 'reconsidered' the remark, in one sense of that verb, but I do not withdraw it.

C. K.

The Latin accent, as we know, fell in each word on the last syllable but one if that syllable was long, on the last but two otherwise; never anywhere else, except that certain phrases are treated as one word (e. g. -que is enclitic, prepositions form one group with their nouns). Now if we mark the word accents in Vergil, we find that in the first four feet they tend not to fall with the ictus, but in the last two feet they do. There is only one line² in the Aeneid where all six correspond, but there are several in the fragments of Ennius; for Ennius did not learn how to reconcile the new Greek meter of quantity with a language that had stress-accent. It was Vergil who found out the way to do that. English hexameters fail because every line is like Ennius's *cum legionibus iam proficiscitur induperator*, and, consequently, it bores us to extinction, and I doubt if any man with a sensitive ear could endure to hear Evangeline read aloud.

That is what we must not do to Vergil, or we murder him.

But the proper pronunciation of quantity needs the greatest care. Very few scholars, even distinguished scholars, really know the difference between long and short, although they are all indignant if you dare to hint as much. I have taught my ear to distinguish these with painstaking practice, and now I do know, and I can explain it to any one who does me the honor to listen; but I cannot always convince Mr. A. or Mr. B. that *he* is confusing stress with length when *he* speaks, because of his inveterate habit. I can do it for schoolboys, however, with the greatest ease, if I begin at the beginning; and, if any reader of these lines will visit my School, I will show him in five minutes the whole thing, and he shall have not only Vergil read so as to bring out his rhythm (a thing I never heard in all my life until I taught myself and others to do it), but Homer with quantity and *pitch*-accent. Believe me, it is worth the trouble.

PERSE SCHOOL, CAMBRIDGE.

W. H. D. ROUSE.

The foregoing communication has been in my hands for some time. On receipt of it, I at once wrote to Dr. Rouse, acknowledging that the paper had come to hand, and saying that I should publish it later, with some comments. To that suggestion he made no objection.

Dr. Rouse's position makes one think of Professor Bennett's views with respect to the reading of Latin verse, set forth in his pamphlet *The Quantitative Reading of Latin Poetry* (Allyn and Bacon, 1899; pp. iv + 46), previously elaborated in various contributions to the *American Journal of Philology*: 19 (1898), 361-383, *What was Ictus in Latin Prosody?*; 20.412-428 *Rhythmic Accent in Ancient Verse*. A Reply. The latter paper was a reply to an article by Professor Hendrickson, A. J. P. 20. 198-210, a review of Professor Bennett's earlier paper. Professor Bennett's rejoinder brought forth a second paper from Professor Hendrickson, in

²On this see Mr. E. J. Brooks and Dr. Rouse, in *The Classical Review* (articles referred to in my remarks below, page 30, column 1). C. K.

A. J. P. 20.429-434. Professor Bennett set forth his views again, later, in Bennett and Bristol, *The Teaching of Latin and Greek in the Secondary School*¹ (Longmans, 1911: see pages 175-190).

Views more or less similar to those of Professor Bennett and Dr. Rouse may be found in Professor Hale's paper, *The Quantitative Pronunciation of Latin and its Meaning for Latin Versification*, *The Classical Journal* 2.101-110, January, 1907, and in a pamphlet by J. H. Howard, *The Quantitative Reading of Latin Verse* (Scott, Foresman and Company, 1898; 29 pages).

Dr. Rouse has given his views more elaborately in *The Classical Review*. See first 31 (1917), 144-146, a notice of a book by Robert Bridges, the English Poet Laureate, entitled *Ibant Obscuri. An Experiment in the Classical Hexameter*. This called forth in *The Classical Review* 31.180-181 a criticism, by Mr. E. J. Brooks, to which Dr. Rouse replied, *ibid.* 181-182.

Dr. Rouse seems curiously unaware of certain important work in the field in question—or else he ignores that work. Neither situation is to me understandable. So far as his pronouncement on the quantitative reading of Latin verse is concerned, it is enough to point out that, on a strictly quantitative reading, no form of Latin verse is intelligible, except the hexameter—that is, if Dr. Rouse believes, really, that a long syllable requires twice the time of a short. If any one thinks he believes that, let him get and read Professor Goodell's book, *Chapters on Greek Metric* (Scribner's, 1902), Chapter 1, *Rhythmicus or Metricus*?¹

In *The Classical Review* 31.144 Dr. Rouse begins by saying

Mr. Bridges was led to make this experiment by observing the principle of the Latin hexameter, which is generally overlooked. It is this: that in the first four feet of the verse, the word-accent tends not to fall on the first syllable of the foot (commonly called the ictus), but in the last two feet it does so fall.

Did Mr. Bridges or Dr. Rouse think this a new discovery? Shades of Ritschl! Shades of the 'incomparable' Munro! In *THE CLASSICAL WEEKLY* 3.12 I called attention to a paper on this very subject by Munro, published as long ago as 1878, at least, and to a far better paper by Professor Humphreys, published in *The Transactions of the American Philological Association* for 1878, Volume 10; see the footnotes to my paper. I may call attention to the references given in the same footnotes to modern laboratory investigations of the matter of accent, stress, and quantity, which quite confirm the ancient wisdom brought again, by Professor Goodell, in the chapter referred to above, to the notice of a world all too prone to forget.

These various papers I had ventured to call to Dr. Rouse's attention, and I had asked him whether he held

to the theory that a long syllable should have twice the time of a short. I pointed out also that once, when eleven members of the classical staff of a certain University heard various kinds of Latin verse, including the hexameter, read by a distinguished advocate of the theory that ictus does not and should not involve stress, they agreed that in actual reading, a beautiful reading, by the way, this advocate made ictus stress. The eleven compared notes only after the reading; there was no prearranged (and biased plan) to watch the reading with respect to this point. The stress was so unmistakably there that it could not be ignored by any attentive listener.

Dr. Rouse's reply to the note ran, in part, as follows:

I referred to Vergil, and of course the other 'artificial' writers, who kept the Greek rules, not to Plautus. No, we do not stress the ictus, which I take to be nothing but the name derived from the old dance step, = *oleus*, and we give long = 2 short, at least that is our ideal. I teach it by walking about, one step to a long. The resulting rhythm is appreciably different from anything I ever heard any one read; the longs sound longer. Most people make no difference at all in *length* (= time), but only in stress, but they won't believe it, poor innocents! . . . If any of my boys reads singsong, accenting the ictus, I have a large Humpty Dumpty doll, which is made to bow to him at each ictus.

With Dr. Rouse's objection to singsong reading, I heartily sympathize. But two things occur to me here: first, that singsong reading is no necessary or inevitable result of regarding ictus as stress, and, secondly, that singsong reading is just as easy with his theory. In a word, the guilt of singsongness is personal, not a guilt inherent in either theory.

The following note is from Professor Edwin W. Fay:

It is a pleasure to see one's own thoughts on reading Vergil aloud so well expressed. The proper phrasing of Vergil is the best commentary. I feel that Vergil surpassed his followers more in his phrasing—his half lines, phrases from caesura to caesura, and line-and-a-half phrases, for these are the norms—than in any other respect.

C. K.

II

I have been interested in reading Mr. White's paper on *One Practical Method of Teaching Latin Scansion* (*THE CLASSICAL WEEKLY* 11.221-223). I hope he will be pleased, and not annoyed at me for a busybody, if I suggest a way by which he may save the whole of this time (which, according to page 222, appears to require from five to ten recitations, and one or more lectures). This way is simply to read the authors aloud, as I have already advocated. If the quantity always be observed in reading, both in prose and in verse, the characteristic Latin rhythm is absorbed as easily in Latin as it is in English; and even the mystery of the caesura causes no difficulty, provided the reader does not violate the verse-rhythm by laying stress on the first syllable of each foot. Half an hour at the most, probably a quarter, is enough to explain the doctrine of position.

¹In view of a reference to my views made by Professor Hale in the paper alluded to above, I wish to make it clear that throughout I am now concerned with two points only: (1) that ictus is, inevitably, stress; (2) that the view that a long syllable is always, in Latin poetry, equal to two short syllables, is untenable.

To prove that this is the fact, I enclose two copies of Latin verses, which I hope you will find room for.¹ They are the first ever done by their writers; and I have ascertained that they have had no further instruction in the rules of scansion than I have indicated. I gave them none, and my colleague, who takes the set below, tells me that he usually gives a few minutes to the subject in beginning Vergil. But the boys have read a great deal, not much elegiac it is true, but a great deal of Vergil. They were given a piece of English and told to put it into Latin verse, and they did it entirely by ear. You see their mistakes; one has none at all, the other's are easily corrected, and will not reappear.

These are not isolated cases. It is my regular practice, both in Greek and in Latin, in all the meters which the boys read; and in order to show that these boys are not abnormal, I send you herewith a pamphlet containing a number of other pieces.

I venture to hope that our experience may lead many of your teachers out of the desert of Sinai into the land flowing with milk and honey.

PERSE SCHOOL,
CAMBRIDGE, ENGLAND.

W. H. D. ROUSE.

REVIEW

Catalogue of Arretine Pottery (Museum of Fine Arts, Boston). By George H. Chase. Boston: Houghton Mifflin Company (1916). Pp. xi + 112. xxx Plates. \$2.50.

In this admirable Catalogue Professor Chase has made a noteworthy contribution to the history of Roman pottery. The Introduction (pages 1-27), a revision of the Introduction in his earlier book, *The Loeb Collection of Arretine Pottery* (New York, 1908), is far and away the best article on this important class of vases that has yet appeared; and the descriptive notes on the 143 objects in the Boston collection (pages 28-112) are models of accurate interpretation. A comparison of Professor Chase's work with that of Walters, *Catalogue of Roman Pottery in the British Museum*, xii-xxiii, 13-43 (London, 1908), will show, better than words, the greater detail, keener insight, and wider command of the literature exhibited by the present book. Thirty handsome plates, two of them colored to show the coralline hue of the vases, wide margins, and beautiful typography combine to make a work of perfect form.

The Preface, by Dr. Arthur Fairbanks, describes the growth of the collection since its inception in 1888, and the Author's Note explains the method pursued. The Introduction deals with Arezzo; references to the pottery in ancient literature; the discovery and the

distribution of the wares; the methods used by the potters; the three classes of Arretine vases—(1) plain vases, (2) vases with applied reliefs, and (3) *terra sigillata*; the stamps; the moulds; the decoration; glazing; classification on the basis of decoration; inscriptions; the date (ca. 40 B. C.-60 A. D.) and the style of Arretine pottery.

Among the potters represented are the famous M. Perennius, whose name occurs twenty-three times; P. Cornelius, whose name is found three times, second to Perennius as a maker of beautiful vases; Rasinius, represented six times; C. Memmius, once; C. Tellius, three times; L. Annius, A. Terentius, C. Vibius, L. Pisanus, and Phileros, each once.

Following the classification of Dragendorff (*Bonner Jahrbücher*, 96 [1895]), which Walters also adopts (op. cit., xx), the mould-made vases, *terra sigillata*, are divided into two classes. Class I includes the vases, illustrated especially by the work of Perennius, on which the chief decoration (14) is a

frieze of single figures or groups of figures, several of which are frequently produced from the same stamp. The figures are always of the same height, and this isocephalism is one of the marked characteristics of the class.

Under this class the vases are further subdivided (*a* to *l*) according to the subject represented in the decoration. On pages 14-15 occurs this statement:

The favorite subjects are: Dionysiac scenes, such as dancing maenads, satyrs dancing, drinking, gathering grapes and treading them out, and the birth of Dionysus; Heracles and Omphale; Nereids with the weapons of Achilles; the Seasons; Nike, sometimes sacrificing a bull; winged genii; dancing priestesses with a peculiar head-dress, the so-called 'kalatpiskos' dancers; and banqueting scenes, usually of an erotic character.

Class II comprises vases, illustrated by P. Cornelius, on which the human figures, no longer treated isocephally, are subordinate to the abundant naturalistic ornament of flowers, wreaths, masks, bucrania, and the like. These, too, are further subdivided according to the character of the ornament (*a* to *k*). Of these the most remarkable is undoubtedly the mould showing the Death of Phaëthon, No. 66 (Plates XIV, XV), the earliest extant representation of the myth, by Perennius and Bargates.

Besides these, the collection includes two plain vases; several handles and separately modeled reliefs; and one stamp.

Not only is Arretine pottery intrinsically important because of its beauty and its place in the history of vase-making, illustrating as it does the attempt to represent in clay the decorative designs of the costly gold, silver, and bronze vases, but, as Professor Chase suggests at the close of his Introduction, the decorative designs of the Renaissance artists, both sculptors and painters, may one day be found to have been inspired by the Arretine pottery which Ser Ristoro praised so highly. In conclusion, one may

¹It has been found advisable to exclude from THE CLASSICAL WEEKLY productions of School pupils, both good and bad. Part of the material which Dr. Rouse sent is in the shape of a pamphlet of sixteen pages, labelled Specimens. The pamphlet was printed at Heffer's Printing Works, 104 Hill Road, Cambridge, England, and copies of it may no doubt be obtained there, or from Dr. Rouse himself. C. K.

venture the hope that the all-important task of cataloguing the treasures of the local museum at Arezzo may be put into the competent hands of Professor Chase.

UNIVERSITY OF MICHIGAN.

J. G. WINTER.

In The New York Times, for Sunday, September 1, there was an article, a column long, entitled Old Friends.

A sense of the respite and strength and consolation to be found in the old good books is evident in many letters in English periodicals. Thus, that brilliant scholar, Mr. Warde Fowler, comes upon a bed of violets, and sees them "glow". That is how they look to him, and he recalls and confutes Mark Pattison's censure of Milton's "glowing violets"; and he remembers the Virgilian *fulgor*, 'bright glow', applied to a violet just plucked. Scholar after scholar, fresh from his library or his walk, puts in his mite of corroboration or denial. One brings Shakespeare's "violets dim, but sweeter than the lids of Juno's eyes". Ruskin had found that old violets look dim, while fresher ones glow like a painted window. Herbert Warren of Magdalen College, Oxford, confirms poet by poet, citing Atalanta in Calydon:

Where, hid by heavier hyacinth, violet buds
Blossom and burn.

As one would expect, Vergil, born in the country, brought up in the country, lover of the country, knew what he was talking about when he talked about the country.

Of even greater interest is the following quotation:

Another English scholar has written a book on Virgil and Isaiah, and another—we forget the exact title—on the Birds, Bees, and Animals of the Georgics¹. . . But it is the heroic, patriotic, fortifying Vergil that comes to the lips oftenest. "Yield not to disaster, but the more daringly go against it": which is, "it's dogged as does it", again. The famous line on the tears in mortal things is now most apposite.

In The Spectator some time last year the father of a Westminster boy gave an extract from one of his son's letters, an "interesting sidelight on the psychology of a fighting man". "The funny thing about me is", the boy wrote, "that in any strain of any sort, my mind invariably runs to some strange poem. In the trenches before dawn, Clough's 'Say not the struggle nought availeth' recurred with unending persistency". In moonlight Annabel Lee was his obsession. In the airplane, first time, it was Catullus's *Peninsular Sirmio, insularumque ocellis*:

"I never could get away from Catullus's greeting of Sirmio. It is ineradicably fixed for me to the green horn of Aboukir, jutting out to the fabulously blue seas. Through the whiz of the propeller came ever the cry:

'Pearl of islands and all but islands'—

and ever I used to come down with Tennyson's words, which seemed full of the fallen columns of Canopus:

Tenderest of Roman poets,
Nineteen hundred years ago.

The blatant twentieth century propeller seems to sing that song.

¹The reference is to Thomas Fletcher Royds, *The Beasts, Birds, and Bees of Virgil: A Naturalist's Handbook to the Georgics* (Oxford, B. H. Blackwell, 1914, Pp. xx+107).

Beside the foregoing quotation, we may set a most interesting passage in Professor Gildersleeve's book, *Hellas and Hesperia*, 78 ff., which was reproduced in THE CLASSICAL WEEKLY 4. 65-66 (December 19, 1910).

C. K.

The New York Evening Sun for Monday, September 9, had an editorial entitled War and the University. The editorial dealt with the processes by which the Universities and Colleges of our country have been transformed into military camps. This transformation was characterized as

clearly a war-time necessity, a wise adaptation of capacity of supply to demand in perfecting man power for the prime need. The change began, voluntarily, long before the Government had learned that the war was not three thousand miles away.

The editorial spoke then of the effect upon Faculties and student bodies both of this transformation. It concludes as follows:

Nevertheless, in spite of the pressure of war, the old organization must be preserved. It will not do to let the wheels stop entirely. At least a skeleton of the old structure must be saved and even in war times the "humanities" must not be neglected. The work of the scientific schools is apt to survive easily, as it fits in with the obvious technical demands. But the maintenance of the ancient cultural forces is equally important. Surely a way can be found to save and continue in limited, but vital functioning, all the finer elements of the old curriculum. We are inclined to think the study of Greek literature, art, philosophy, and "humane letters" was never so importantly an "essential industry" as at present. We shall need them when peace comes. The light must be kept burning.

C. K.

DERIVATIVE BLANKS

In these days, in which we are so often and so earnestly urged to give attention, in the study and teaching of Latin, to English derivatives from Greek and Latin, teachers may find useful a device worked out by Miss Frances E. Sabin, whose title corresponds to the caption of this little notice. Derivative blanks are published in pads of 50 sheets, at 15 cents, plus postage or express charges. The device consists of two concentrated circles, the outer of which is divided by radii into sixteen spaces. At the direction of the teacher, the pupil is to write in the smaller circle the Latin word, with its meaning. In the sixteen spaces he is to write down English derivatives from this Latin word. If word-formation happens to be the theme of study, the Latin prefix or suffix should be inserted in the smaller circle. Beneath the circles appear the captions Science, French, Mathematics, Physics, with three or two blank lines in each case on which the pupil may write English derivatives from the prefix or suffix or word under study, derivatives which fall within the domains represented by these four words. Orders for the blanks should be sent to Miss Frances E. Sabin, 40 Morningside Avenue, New York City.

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